America's Indian Music

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SATURDAY, DECEMBER 5, 1931

LEARNING TO KNOW AMERICA'S MUSIC

THIS SERIES of musical compositions covering the general theme "Learning to know America's Music" was arranged for broadcasting during the regular National 4-H Club Radio Programs which go on the air over the chain of radio stations associated with the National Broadcasting Company from 12.30 to 1.30, *Eastern Standard Time*, "Always on the first Saturday of each month." The music will be played by the United States Marine Band. A pamphlet listing the individual selections chosen for each program may be obtained upon application to the Office of Cooperative Extension Work, United States Department of Agriculture. The subjects featured in this series follow:

LEARNING TO KNOW AMERICA'S MUSIC

December 5, 1931	*America's Indian Music*
January 2, 1932	*America's Negro Spirituals*
February 6, 1932	*America's Patriotic Music*
March 5, 1932	*America's Religious Songs*
April 2, 1932	*America's Country Dances*
May 7, 1932	*America's Favorite Songs*
June 4, 1932	*America's Favorite Composers*
July 2, 1932	*Final National 4-H Club Music Achievement Test.*

EXTENSION SERVICE
United States Department of Agriculture, Washington, D.C.

How do you do, 4-H club folks and friends.

Once again we institute an annual National 4-H Club Music Achievement Test. To-day's broadcast marks the opening of the third series of such musical programs designed for boys' and girls' 4-H club members and their leaders and friends.

The 1931-32 National 4-H Club Music Achievement Test will continue at the same hour on the first Saturday of each month up to and including Saturday, July 2, 1932. The central theme for this year's series is Learning to Know America's Music, and to-day we study America's Indian music. The Indian used certain rudely constructed instruments such as the flageolet, the tom-tom, and the whistle which might perhaps be compared to our present-day musical instruments, the flute, the drum, and possibly the fife or piccolo. The Indian's love songs were often accompanied by flutelike calls played upon his flageolet.

From the Land of the Sky-Blue Water - Cadman

Our first musical composition is From the Land of the Sky-Blue Water, by Cadman.

Charles Wakefield Cadman is an American composer who has told us Indian stories through the medium of music. I assume that many 4-H club members have had the pleasure, as I have, of hearing Cadman in concert, when he played the accompaniment to his own compositions as they were sung by the Indian girl, Princess Redfeather.

In one of his compositions, Cadman tells us the story of an Indian maiden who was held captive by an enemy tribe. She longed for her own "land of the sky-blue water" and was too homesick to listen to the flutelike call of an Indian brave who admired her and who sought to woo her by playing on his flageolet. This composition is an Indian love song and an Indian legend combined. It is a favorite with 4-H club folks everywhere, possibly because they love the out of doors. May I suggest that you read the words of this song after you hear the music. Listen to the flutelike call of the brave and then notice how the music tells us that the Indian maiden refuses to be wooed by her enemy lover.

The United States Marine Band, Capt. Taylor Branson, conducting, plays as our first number in the 1931-32 National 4-H Music Achievement Test, From the Land of the Sky-Blue Water, by Cadman.

DISTRIBUTION: A copy of this material has been sent to each State club leader.

By the Waters of Minnetonka - Lieurance

Our second selection is another favorite, By the Waters of Minnetonka, by Lieurance.

Thurlow Lieurance spent many years among the Indians, studying their music. Each of his compositions of this type is built upon some bit of Indian music which he discovered and some Indian legend which he heard.

The composition, By the Waters of Minnetonka, tells the interesting old Omaha Indian legend of a young brave belonging to the Sun Tribe, and an Indian maid of the Moon Tribe, who loved each other against the tribal law. Like other Indian lovers, the brave made up his own flute call and wooed his sweetheart by playing on his flageolet made, possibly, from a hollow reed or from two pieces of the hollowed-out cedar, bound together. Tribal councils sentenced the lovers to separation, but to escape that torture they fled together to the shores of a beautiful northern lake, probably Lake Minnetonka in Minnesota. Then, hand in hand, they walked out and down beneath the tranquil waters of the lake, and so were united forever in the Happy Hunting Ground. By listening carefully you can hear the flutelike call of the Indian brave and also the rippling of the water on the shore of the lake as the United States Marine Band, Capt. Taylor Branson conducting, plays for us that beautiful bit of America's Indian music entitled "By the Waters of Minnetonka," by Lieurance.

Deer Dance - Skilton

The next selection is by another American writer of Indian music, Charles Sanford Skilton. Skilton was born in Northampton, Mass., soon after the close of the Civil War. After graduating from Yale he studied in America and in Europe. He has been director of music in various colleges and universities in North Carolina, New Jersey, and Kansas. His musical compositions include a Carolina legend and several choruses and songs, as well as compositions for the piano and the organ.

Perhaps Skilton's best-known bit of Indian music is a series of six numbers entitled "Indian Dances and Suite Primeval." One of these numbers, the Deer Dance, is a musical picture of the annual memorial service of the Rogue River Indians of Oregon. The drum beats incessantly as the whole company of Indians stand in a half circle, men and women alternately, while the dancers pass in and out between them, imitating the hunter pursuing the deer and exploiting the deeds of those hunters who have gone to the Happy Hunting Ground.

Under the baton of Capt. Taylor Branson, the United States Marine Band plays the Deer Dance, by Skilton.

We are told by those who have made careful studies of the music of our American Indians that they had no system of notation and that tunes were carried in the memory and passed from one generation to the next by the medicine men or the priests of the tribe, who often were chosen on account of their retentive memories and good voices. We learn that cradle songs were rare; probably because the little Indian papoose was strapped to a cradle board and left to swing from the bough of a tree. Love songs were quite common and were played on the whistle or the flageolet. War songs were sung to the beating of the tom-tom. Songs of mourning, religious songs, and mystery songs were sung exclusively by the medicine man.

Indian Summer - Herbert

From an Indian Lodge, by MacDowell, was to have been the next composition on our program to-day. Because of copyright restrictions on this composition, we have found it necessary to use instead the composition entitled "Indian Summer," by Victor Herbert. Victor Herbert was one of America's most versatile composers. He was born in Dublin, Ireland, in 1859; at seven years of age he began his musical studies in Germany. After coming to America he played in the Metropolitan Orchestra, in New York. He was leader of the famous 22d Regiment band; conducted the Pittsburgh Symphony Orchestra; and later in New York founded the Victor Herbert Orchestra. From then until his recent death he gave much of his time to composition.

Perhaps Herbert is best known for his writing of light operas, of which he is credited with having composed no less than 35. Among the best known of his light operas are Babes in Toyland, The Red Mill, It Happened in Nordland, The Fortune Teller, and Babette. But Herbert also wrote some American Indian music. I am sure that all 4-H club folks who enjoy the beauties of Indian summer will be delighted to hear Victor Herbert's tone painting of that season which he has named "Indian Summer," as it is played for us now by the United States Marine Band, Capt. Taylor Branson conducting.

Cheyenne Indian War Dance - Skilton

Now we hear a second composition by Charles Sanford Skilton whose Deer Dance we enjoyed a few moments ago. This number is the Cheyenne Indian War Dance.

Listen carefully to distinguish any peculiarity of the Cheyenne music which is different from that of the Rogue River Indian.

Captain Taylor Branson and his musicians of the United States Marine Band play for us the "Cheyenne Indian War Dance," by Skilton.

Before we hear our last composition in to-day's program, may I tell you again that this is the first broadcast in the 1931-32 National 4-H Club Music Achievement Test. This series will continue until July 2, 1932. Any State, county, or local 4-H club may coordinate its musical program for the year with the National 4-H Club Music Achievement Test. Your State club leader, or your county extension agent will inform you of the plans under way in your State or county.

During our next monthly 4-H club radio program at this same hour on Saturday, January 2, we shall study America's Negro spirituals and songs as a part of our theme for the year - Learning to Know America's Music.

"Dagger Dance" - from Natoma - Herbert

Our last example of America's Indian music on to-day's program is the "Dagger Dance" from the opera Natoma, by Victor Herbert.

The scene is before the mission church of Santa Barbara. A crowd is gathered to take part in the fiesta. Castro, a half-breed Indian, challenges anyone to dance with him the famous Indian dagger dance. Natoma accepts his challenge, and the ancient dance of the Californians begins.

The United States Marine Band, Capt. Taylor Branson conducting, concludes our study of America's Indian music with the "Dagger Dance" from the opera Natoma, by Victor Herbert.